

The Archduke Eugene Hopes for a Lincoln

Austria's Commander in Italy Says Europe Will Need One When Reconstruction Comes

This interview with the Archduke Eugene of Austria, brother of the Archduke Frederick, commander in chief of the Austro-Hungarian army, was secured by Dr. J. T. Roche at Ujvidek, the headquarters of the southern army, which is under the direct command of Archduke Eugene, prior to the outbreak of the war with Italy. Archduke Eugene's forces are now opposing the Italian advance, an event that the southern army was preparing for at the time its commander granted this interview to Dr. Roche.

By DR. J. T. ROCHE.

THIS war has done much to demonstrate that Austrian royalty can be useful as well as ornamental. It was a royal prince, the Archduke Frederick, who was chosen Field Marshal and commander in chief at a time when a strong hand and cool head were badly needed.

Lack of cooperation and occasional disobedience of orders had made it possible for the Russian forces to overrun Galicia and Bukovina and to break through the passes of the Carpathians. Then came the military house cleaning and the wedding out of incapables. The groom of the new Field Marshal made a fairly clean sweep, but it also swept up to the head of the army some talented and capable commanders.

The effect upon the rank and file was almost instantaneous. At Kolomea and in front of Cracow the mousjiks of the Little Father were given a severe setback and the triumphal march to Vienna was indefinitely postponed. The army that had been driven like a flock of frightened sheep suddenly faced about and gave the forces of Grand Duke Nicholas so severe a drubbing that it took him three months to get in shape for a new offensive campaign.

When all was in readiness the newly organized Russian forces were once more hurled against the passes of the Carpathians. The world knows the story of those desperate onslaughts, the equally desperate resistance and the subsequent retreat of the attacking forces. The Germans figured as usual, but much of the credit for these achievements must be given to the Austrian-Hungarian rank and file.

At the general headquarters I was impressed by the coolness and confidence of the distinguished soldiers who were conducting the campaign along the eastern front. From Archduke Frederick down to the youngest officer there was not one who entertained any doubt as to the ultimate outcome of the struggle in the Carpathians.

At Ujvidek, the southern headquarters, I was the guest of a royal prince who had been sent there to repair the consequences of another man's blunders. This was Archduke Eugene, brother of the Field Marshal and commander in chief of the southern army. Chosen to replace Potiorek after the latter had thrown away victory, the Archduke was busy reorganizing the forces serving under him and in preparing the monarchy's frontiers against the day on which Italy would throw down the gauntlet to her former ally.

The new commander and the men about him entertained no delusions on the score of Italy's attitude. They had a much clearer grasp of the situation, in fact, than the men who represented the monarchy in the Eternal City.

In Vienna I had heard it said time and again that Archduke Eugene was the most popular of all the royal prin-

ces. In Ujvidek I found that he was paying very little attention to those things which make for popularity. He had already won a reputation as a strict disciplinarian, but the rank and file had learned that he would not ask anything of them which he himself was not willing to perform.

Officers in camp are generally a jealous lot of people and much given to criticism of their superiors. Those in Ujvidek, however, had a good deal of genuine respect for their new commander. Royal blood counts for much in Austria-Hungary.

Then too the Archduke is a soldier with the traditions of soldiering in his blood. The responsibilities of royalty would, they believe, make him careful and considerate of those serving under him. The thing perhaps which impressed them most was the fact he was proceeding slowly and cautiously with the work of reorganization, and was acting as if the war had not yet properly begun.

On the evening of my arrival in Ujvidek a young officer called to inform me that his Imperial Highness would receive me at 11:30 the following morning and that I was to be a guest at luncheon immediately after the interview. He also informed me that he had just wired the Archduke's Isabella, wife of the Field Marshal and sister-in-law of his Imperial Highness, apprising her of my safe arrival and assuring her that I would be treated with special consideration. I was already under many obligations to that gracious lady and I therefore gratefully accepted the invitation which was still interesting herself in my behalf and was seeing to it that I would bear away with me pleasant remembrances of Austrian royalty.

At 11:15 the following morning the same officer called for me and I was borne off in considerable state to Petrovaradin. Fifteen minutes later I was ushered into the presence of the Archduke. There was no ceremony, no formality, and there was no difficulty in recognizing the handsome and youthful looking giant who came forward to welcome me in simple and soldierly fashion, and who by his evident kindness set me very much at ease.

When one has seen and spoken with his Imperial Highness he is not surprised at his nationwide popularity. One of the tallest men in the realm, he is also one of the handsomest. In face and figure he is as comely as the far famed statue of the Apollo Belvedere, and his modesty, amiability and charm of manner are in keeping with his looks.

One of the standpoint of appearances the three royal brothers have nothing in common. Archduke Frederick is short in stature and of that distinctly blunt type which is found so frequently in German lands. The Archduke Karl Stephan looks like a lean and gaunt native of New Hampshire and has a good deal of the Yankee in his manner and general make-up.

Archduke Eugene is at least 6 feet 6 in his stockings. His eyes are dark and he is of the Spanish rather than the German type. Born in 1863, the years sit lightly upon him and he looks to be in the very prime of youthful strength and vigor.

A soldier from boyhood days, he has given the best years of his life to the study of military problems. He has the brains, too, and the personality that inspires confidence in the officers and men serving under him. Being the commander in chief of the Teutonic Knights, he is vowed to celibacy, and this fact surrounds him with the glamour of romance in the eyes of the people, who have still a lingering regard for the knightly traditions of the olden days.

Interviewing the Archduke was not by any means an easy task. He was too modest to speak of himself and too reticent when there was question of military affairs. It was only when I touched upon the valor of the Austro-Hungarian rank and file that he showed how keenly he realized the tragedy of war and how much he regretted the necessity of shedding the nation's best blood even in a war of defence.

"This is a struggle to the death," he said, "and we must go on with it. It is too late to discuss causes or to dwell upon the issues which have led up to this worldwide struggle.

"You people in America are extremely fortunate. You are free from the racial hatreds of Europe and from the entanglements of Old World diplomacy.

"On this side of the Atlantic we are the heirs of old time animosities and, though we are supposed to be animated by Christian principles, there is no disposition to forgive or forget.

"The saddest thing in connection with this whole struggle is that it will not settle anything. Europe has, I fear, no Abraham Lincoln to sound the note of reconstruction or to lay down those broad principles of sympathy and good will which lead nations as well as individuals along the paths of peace.

"The great soul of one great man united America at the close of your civil war. Let us hope that God will raise up for Europe, in this crisis, a few statesmen who will be dominated by similar sentiments of pity and compassion for their fellow men and that national selfishness and enmities will not be the paramount considerations in arranging future terms of peace.

"We heard a good deal, at the beginning of this war, about consulting races and people as to their own futures. I fear that altruistic declarations of this character will be entirely forgotten and that unhappy Europe will have a new assortment of inflammable materials when this struggle comes to a close.

"I am a soldier, but I believe that soldiers are frequently less bitter than non-combatants. It was a soldier, President who put Lincoln's principles into practice in your country.



Archduke Eugene of Austria.

At Volka, however, the monarchy's troops won a signal victory and the mere fact that we have 60,000 Serbian soldiers in our prison camps is an evidence that our troops have more than held their own in the struggle with our southern neighbor. I believe, too, that it will be evident before many more weeks have passed that Russia's offensive power has been broken and that her plan of campaign has been entirely dislocated.

It was at this point that I interrupted to ask his Imperial Highness' view of the situation in case Italy took the field against her former allies. His answer was brief and to the point:

"I can hardly believe," he said, "that the Government of Italy will override its solemn treaty obligations or that it can afford to stamp itself for all time to come as a nation which is ready to put its honor on sale and to knock it down to the highest bidder.

"I question, too, if we have very much to fear from a nation that would be guilty of such conduct. Soldiers must have a respectable cause in order to wage successful warfare, and no amount of sophistry can make Italy's cause respectable."

Even from the first the unity of our association has been remarkable. The idea really originated with Thomas J. Burton, who lives on the garden side of the block just across from the church. He came to me with the suggestion that we form such an association for the benefit of the people on our block. There were several little things he thought might be improved upon and by working together we could do it quicker than by going at it as individuals.

"Although I gladly called a meeting at the church of those living on the block I can't say that I was very hopeful as to results; not even that many of them would answer the call. I think Mr. Burton himself was in doubt. Much to our surprise the attendance was large. Almost every house on the block was represented. The way they took hold was wonderful.

"The trees on the block are unusually thrifty, which is only another way of calling them beautiful. Well kept, thrifty trees are always a pleasure to the eye. The Park Department of the city cares for them. All we do is to see that they are not abused. One

The "Block Beautiful" --- A Lesson in Civic Pride

What the Residents of One Short New York Street Section Have Done by Cooperation.

THE most beautiful residential block in Greater New York is said to be in Harlem. This "Block Beautiful" is on West 130th street between Fifth and Lenox avenues. This does not mean that the houses on this block are more costly than those to be found in any other section of this city. So far as cost goes at least half the houses are so plain and inexpensive that one is surprised to find them so near Fifth avenue.

Yet when the West One Hundred and Thirtieth Street Neighborhood Association was formed it was quick to recognize in these small houses its chief asset. Not only are they of brick and severely plain, but they are painted a soft gray. Just the background best suited to show off green leaves and bright flowers. Besides each of these small houses has its front piazza and its strip of front garden.

Since the Neighborhood Association was formed this side of "Block Beautiful" has become known as the "Garden Block." Each little strip of garden has become a green lawn bordered by blooming plants, and from the railing of each piazza there is a long window box filled with a mass of bright blossoms and green leaves. Besides its perfectly kept lawn and window boxes the majority of the houses in "Garden Block" have hanging baskets and the piazzas and giant ferns on the steps and in the corners.

Across the street the houses are of brownstone with high stoops. But even this haughty exterior did not deter the association in its efforts to make the block more homelike.

Now these tall brown stoops have blooming plants in jars on the stoop. Nearly all of them have window boxes, though many of them are partly hidden by the awning because, unlike the homes in "Garden Block," they have no front piazza to shield them from the hot sun. A few of the owners on the upper side of the street have tried to make up for their lack of front gardens by placing urns and flower stands in their paved area.

When the Rev. Dr. Robert Bruce Clark, the pastor of the Church of the Puritans, which is just off Fifth avenue on "Block Beautiful," was asked about the Neighborhood Association and its work he smiled whimsically.

"What the association has accomplished toward improving the appearance of the street is only a small part of what it has really done for the neighborhood," he said. "It has brought the people together, made them know each other as neighbors. That, you know, is a work that is really worth doing in any large city, especially in New York, where people do not as a rule know so much as the names of their next door neighbors."

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of the plans on foot is to form the boys of the block into a junior police force. This will make them feel that they are helping in the work as well as encourage them to refrain from climbing the trees or doing anything that would be injurious. Boys are fond of climbing trees, but if we keep the boys on the block from doing anything they are pretty apt to keep visitors from it, also.

"Another little accomplishment may seem almost too small to mention, and yet it has added considerably to the appearance. There was one house for rent on the block. It was plastered over in the most fantastic style with six signs. We got the agents to remove five of them.

"Besides trying to keep our block sweet and clean, and beautiful, we show our patriotism. Each house puts out its flag on national holidays and of course the large flag in front of the church is out. We made a fine display on Flag Day. For that day the executive committee invited the children of the public schools in this vicinity to march through our block on their way to the Mount Morris Park, where patriotic exercises were held.

"One school of 1,700 boys accepted our invitation. The officers of the association and the executive committee met them at the Lenox avenue corner and escorted them through the block to Fifth avenue. As they passed the large flag at the church they saluted it and sang 'Columbia.' At the corner of Fifth avenue the officers of the association formed a group about the home of Judge Charles F. MacLean, who is one of our members, and reviewed the boys, as they marched by. Oh, our block made a brave show on that day. Every house had on not one but several flags and it was a gay scene. Yes, it did the boys good, encouraged them in their patriotism, as well as the residents on our block.

"There are, I believe, several other associations that have formed or are being formed. The negro residents on the block just north of us have formed and are working to raise the standard. I hear that other blocks in various sections of Harlem are falling into line. Though Mr. Burton and Mrs. MacLean push me forward as the association because of my position as pastor of the church in the block, they are the real organizers. They are native New Yorkers and so are intensely interested in all that concerns the welfare of the city."

In spite of Dr. Clark's modest disclaimer of being the leader in the "Block Beautiful" movement, Thomas J. Burton, who is a member of the Historical Society of New York, as well as chairman of the West One Hundred and Thirtieth Street Neighborhood Association, insists that he is the best and wisest of the neighborhood and business meeting of the association are held in the lecture room of the Church of the Puritans, and last Sunday Dr. Clark held a "Home Sweet Home" service in the church. His services were at the request of his fellow members of the Neighborhood Association, many of whom left during the week for the summer. The officers of the association are: Chairman, Thomas J. Burton; vice-chairman, Ernest F. Brown; treasurer, George L. Fries; Mr. MacLean, secretary. The Park Department of the city cares for them. All we do is to see that they are not abused. One

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WHAT IS HAPPENING IN THE WORLD OF ART

THE two summer exhibitions of paintings opened to the public last week at Knoedler's and the Arlington Galleries. The summer show is now a permanent feature of the Knoedler Galleries and when it was begun eight years ago there was practically no opposition. The increasing number of visitors to New York in the summer months has made the exhibition at this time more or less of a necessity to-day. The dealers bear witness that it may occasionally have profitable results. Together with the exhibitions in these galleries and at the Arts Club and the De Witt Clinton High School, there is enough to entertain the visitor to New York who is seeking the delights of the art gallery.

In "What Pictures to See in America," by Lorinda M. Bryant, the galleries of this country are described and special stress is laid on their most important works. It is interesting to observe that in the Metropolitan Museum of Art the American paintings which are considered worth reproduction are only John Alexander's portrait of Walt Whitman, George Inness's "Peace and Plenty," as well as the same painter's "Delaware Valley"; Whistler's portrait of Connie Gilchrist and Winslow Homer's "A Nor'easter" and "Harp of the Winds." In addition to the galleries of New York, Boston, Brooklyn and Chicago Mrs. Bryant includes the Corcoran Art Gallery, the Carnegie Institute and Syracuse, Rochester, Fort Worth, Toledo and Sacramento among other American cities.

It is a singular blunder which attributes to Whistler the portrait of the lady with the white shawl which is described in the text as the work of William M. Chase, who painted it. Mrs. Bryant has added to her list all the important pictures in American galleries.

The exhibition organized by the Newport Art Association is now open. Mrs. Harry Payne Whitney exhibits a bronze of her daughter Barbara and Mrs. Roderick Terry has sent a portrait of her husband, Albert Steiner has contributed a portrait of Mrs. French Vandebilt, and other contributors are John C. Johansen, John Eland with a portrait of Mrs. Horatio Slater and Elijah Baxter.

In May there was held in St. Paul under the auspices of the St. Paul Institute, an exhibition of the work of artists of the Northwest. The success was so notable that such an exhibition will hereafter be made an annual event.

In establishing a yearly exhibition of Northwestern art the St. Paul Institute has given an impetus to art production and appreciation which is significant. Not only will it have an important relation to art development in the States exhibiting, Minnesota, Wisconsin, Iowa, Nebraska, North Dakota and Montana, but it will also affect, though perhaps not in so direct a way, the art activities of the country.

What is needed in the central and Western parts of the country is a spirit of self-reliance among artists and art lovers as well as greater cooperation and organization. When these conditions are established art will come to its own in the West, as it long since has in the East.

It was with this idea that the recent Northwestern artists' exhibition was projected. The Minnesota State Art Society with its exhibitions and other enterprising undertakings has accomplished splendid results in the development of fine and industrial arts in Minnesota and the recent dedication of the beautiful new home of the Minneapolis Institute of Arts.

The decision to hold the exhibition was announced only two months prior to the time of its presentation. Some 900 invitations were sent to artists and art organizations in the Northwest. The response was prompt and generous, and many unsolicited contributions clearly showed that the exhibition was a welcomed opportunity. The number of entries, their wide geographical representation and their merit at once justified the undertaking. Next year it is planned to hold the exhibition from March 6 to 19, after which it may be shown in other cities of the Northwest.

The jury of selection and award consisted of Lawton S. Parker, portrait painter, and Frank V. Dudley, landscape painter, both of Chicago. Both jurors were warm in their belief that the art of the Northwest will be much enhanced through holding such annual displays. The design for the medals awarded is to be executed by Paul Manship, who was born in St. Paul and received his early education and art training there.

The gold medal in painting was awarded to Lee Woodward Zeigler, director of the St. Paul Institute art school, for a painting entitled "Titanic." The other awards were as follows: Silver medal to Dorna Schuster, Howard Lake, Minn., for painting "Early Breakfast," bronze medal to Edwin M. Dawes, Minneapolis, for a painting "Winter Woods," honorable mention to N. J. Ponsette-Dart, St. Paul, for a painting "Embers of Summer," silver medal to Charles B. Keeler, Cedar Rapids, Ia., for a group of etchings; bronze medal to Francesco Spitznagel, Milwaukee, for a pastel "Water Sprites," honorable mention to Mabel Key for a water color "Mitchell Park Green House," silver medal to Herbert Strunk Shakopee, Minn., for a work in sculpture "Chief Shakopee," bronze medal to Louis Mayer, Milwaukee.



Decoration—"Summer," by Maurice B. Prendergast. In the summer exhibition at the Montross Gallery.

A popular voting contest was held in connection with the exhibition for the selection and purchase of a painting to be added to the permanent collection of the St. Paul Institute art gallery. All works by Northwestern artists were eligible. Ballots were sold at 10 cents each, visitors being allowed to purchase and cast as many votes as they desired for their favorite pictures. The interest was lively and the sale of votes netted a larger sum than was anticipated. As a result sufficient funds were thus raised not only to acquire the painting for which the greatest number of votes were cast but also three others in order of popularity. The four paintings thus acquired were: "Hills of the Little Iowa," by N. R. Brewer, St. Paul, which secured the greatest number of votes; "Winter Morning," by Robert F. Gilder, Omaha; "Moonlight," by Charles B. Keeler, Cedar Rapids, Ia.,

and "The Lone Pine," by George Raab, Milwaukee.

"There are fictitious values of pictures as of most things; but such values cannot survive the fashion or fade they cater to. We may easily discriminate between the artists whose pictures soon diminish in market value after their death and those whose pictures steadily increase in value when it is understood that nothing more can come from that source. A great artist and a great salesman are seldom if ever combined in one person.

Melissander while he lived commanded high prices; but he began to sell a picture before he painted it. As, for instance, his "1807." After the battle of Sadowa, the emperor's engagement of the Austrian-Frussian war in 1866, Louis Napoleon felt the danger of Prussian ascendancy in Germany and sought cause for quarrel. The Bonaparte legend of "Gloire" was revived and fostered in every way. At this moment the press announced that Melissander was ordered on the largest picture he had ever done, that he had bought a large acreage of standing wheat near his chateau, and that the Government had lent him a squadron of cuirassiers to charge through the grain with drawn swords shouting "Vive l'Empereur" while he made sketches for the historic tableau of the zenith of Napoleon's career, "1807," the "Little Corporal" with his brilliant staff to occupy the center of a rise in middle distance. To the spectacular performance of the sketches went hundreds, who spread accounts of the great master covering large sheets of paper with bold strokes and he stood knee-deep in vivid impressions of the action of horses and riders.

The press soon after told of the glass studio added to the chateau so that the great picture could be done in plain air. At last we were told that the epoch-making canvases were completed and that a few privileged persons had been permitted to see one of those A. T. Stewart of New York, who bought the picture for \$85,000. But when the Stewart collection was dispersed Melissander was dead, and the picture was sold for only half the original price, although the sale was a memorable one at which the most prominent collectors were represented and completed for many celebrated pictures, such as Rosa Bonheur's "Horse Fair."

The story of another picture by another hand is illustrative. "The Massacre of St. Bartholomew," by Vibert, was bought by New York collector J. V. B. for \$15,000. As large a picture as "1807," "The Massacre of St. Bartholomew" came under the hammer after Vibert's death and brought more than three times the artist's price. Vibert sought no advantage from political or other considerations, on the contrary, rather endeavored his financial success by his constant satire of the Roman Catholic Church.

Fortuny is another whose work has greatly increased in market value since his death. The reason is that Melissander's work is worth less and Vibert's is worth more as time goes on is because the value of the Melissanders is based on a timely upon technical skill, and that of no very high order, as compared with Vibert's, or Fortuny's, which apart from the subjects the pictures are not given a thing of the sort. In fact Melissander's canvases lack the things that reveal and suggest in the pictures that could not be printed in the paper, and a great deal more. Vibert's work is not given a thing of the sort. In fact Melissander's canvases lack the things that reveal and suggest in the pictures that could not be printed in the paper, and a great deal more.

Alfred Parsons is seen to advantage in his exhibition of pictures direct from nature in the United States and abroad. One of the artists to have greatly stimulated interest in the art of the United States and abroad. One of the artists to have greatly stimulated interest in the art of the United States and abroad. One of the artists to have greatly stimulated interest in the art of the United States and abroad.